

# Celebrity NEWS

Programmes by . . .

JAN PEERCE  
TENOR

Wednesday, February Twenty-First

NAN MERRIMAN  
MEZZO-SOPRANO

Monday, February Twenty-Sixth

Nineteen Hundred and Fifty-one



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## CELEBRITY NEWS

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### *Jan Peerce*

Tenor  
Metropolitan Opera

Auditorium

Wednesday Evening,

February Twenty-First

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### *Nan Merriman*

Mezzo-soprano

Auditorium

Monday Evening

February Twenty-Sixth



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## Jan Peerce

**T**ONIGHT marks the third appearance of Jan Peerce before a Celebrity audience in Winnipeg — when he last appeared here in 1948, his concert was recorded and re-broadcast over CBC's western network to publicize the Children's Hospital Building fund campaign.

Mr. Peerce is recognized as a master of the Italian style although his training is exclusively American. The favorite tenor of Arturo Toscanini, he has sung a dozen times with the famed conductor on symphonic programs. The eminent Jewish tenor is famous for his operatic roles with the 'Met' in New York and in San Francisco and Chicago, in addition to numer-

ous radio programs and two successful movies.

Though Jan Peerce never did fulfill his parents' wish for him to be a physician, he recently became Dr. Jan Peerce. The Manhattan-born opera star is the first singer in the 73-year history of the New York College of Music to be accorded an honorary Doctorate of Music degree. Instrumentalists who have been recipients of this scholastic accolade have included Jascha Heifetz and Fritz Kreisler.

Not only is Peerce one of the greatest tenor voices of our day but his stature as an artist is second to none.

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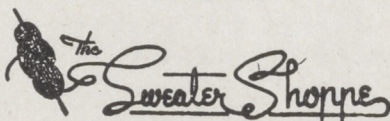
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### Nan Merriman

**A**LTHOUGH she made her debut as an opera singer, Miss Merriman soon discovered that singing with symphony orchestras was a much more demanding, but more rewarding experience, and she has concentrated on these performances ever since. The conductors of the orchestras with which she has sung have frequently given proof that her enthusiasm is not unreciprocated and are unanimous in their appreciation of her magnificent voice and outstanding musicianship. During the course of her symphonic career she has built up a long list of impressive achievements. She has sung with more than forty symphony orchestras from coast to coast, and sixteen times with the New York Philharmonic alone.

Her childhood was spent in Pittsburgh, Pennsylvania, where Nan was born. At the age of 15, the family moved to Los Angeles and it was there, after finishing high school, that she seriously started to study voice. She is proud of the fact that all of her musical training — and subsequent artistic recognition — was obtained in this country. Not long ago

training in Europe was considered requisite for a successful vocal career. Moreover, Miss Merriman contends that the requirements for a successful career in America are more rigorous than they are in Europe, and substantiates this statement by pointing out that it is enough for a European singer to sing opera only to achieve fame. Here, the public expects her to be equally accomplished in the fields of concert, popular music for radio and even oratorio. As a result, vocal training is more comprehensive and in most instances, more thorough in this country, where singers are not narrowly trained in one sphere of singing. Now, after having established herself as one of America's top-flight mezzo-sopranos, Nan Merriman has made her first European visit.

Previously in Winnipeg with the Women's Musical Club in March of 1948, Miss Merriman is here tonight by the overwhelming request of our audience, having topped the Celebrity ballot for the current season.



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## PROGRAMME

WEDNESDAY EVENING, FEBRUARY 21, 1951

*Jan Peerce*

WARNER BASS at the Piano

GOD SAVE THE KING

I.

ONLY BE STILL (Cantata No. 93) ..... BACH  
(Arr. Bass)  
VAIN IS MY HEART ..... GASPARINI  
AM CHLOE ..... MOZART

When love is in your eyes  
My heart glows and beats  
And I press upon your rosy cheek unnumbered kisses,  
Dearest maiden; Let me hold you—  
Let me clasp you to my loving heart.

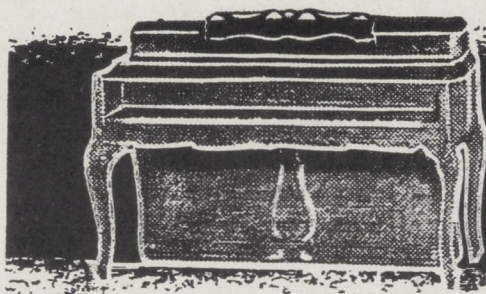
ENJOY THE SWEET ELYSIAN GROVE, from "Alceste" ..... HANDEL  
(Arr. Bass)

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# JAN PEERCE Program (Continued)

## II.

AN DIE LEIER .....SCHUBERT

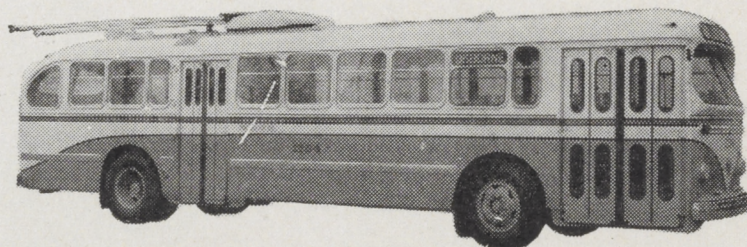
My song shall be of Cadmus, of Atreus men I'm singing,  
My lyre will not obey me, of love it is singing.  
Heroic strains more glorious, my lyre would be sounding,  
Alcide's course victorious in harmonies recounting,  
Again the lyre refuses, of love it is singing.  
You heroes famed in story! My lyre will not obey me,  
I cannot sing your story, of love it is singing.

UNGEDULD .....SCHUBERT

I'd carve it into all the trees that grow,  
On every stone those graven words I'd show,  
With seeds of cress I'd sow it far and near,  
On every garden bed it should appear,  
On pages white those words I'd write forever;  
Thine is my heart and shall be thine forever.

EN BARQUE .....PIERNE

Lie still, Mignonne! My sweet, good boat glides on  
the green waters, alone on the quiet sea. Let us  
forget the world. Lie still, Mignonne.



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### JAN PEERCE Program (Continued)

LA BELLE JEUNESSE .....POULENC

The carefree song of the soldier. Why marry, when one is young and women do not wait to be begged for their smiles?

III.

LAMENTO DI FEDERICO, from "L'Arlesiana" .....CILEA

"L'Arlesiana" is full of delightful melody in which the composer has made clever use of popular Italian folk song. The simple story is one of love, jealousy and death. Federico, enamoured of the beautiful peasant girl from Arles, finds her in the arms of a rival and chooses to die rather than live without her love.

INTERMISSION

IV.

LA SOIREE DANS GRENADE .....DEBUSSY

IMPROMPTU IN A FLAT MAJOR .....SCHUBERT

WARNER BASS

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# JAN PEERCE Program (Continued)

V.

E LUCEVAN LE STELLE, from "Tosca" .....PUCCINI

Cavaradossi, in the last act of "Tosca", is brought from his cell and told that he has but one hour to live before his execution. In this aria (The Stars are Shining) he sings a farewell to his dreams of art, and he recollects the beautiful moments he has spent with Tosca. In despair he exclaims, "I lived uncaring and now die despairing! And never was life so dear to me."

CANTARES DE MI TIERRA .....OSMA

(1) Mas cercade mi te siento

The more I run from you, the closer you seem to be. Your image is in me, it is a shadow of my thought.

(2) Sueno o vele no hay respiro

Whether I dream or I be awake, it is the same ardent desire in me. When I look at you I would dream, and in my dreams I would see you.

(3) Que es matarme el olvidarme

I confess that to forget me means to kill me. You may hate me; then at least you are thinking of me. To God I pray that you should rather hate me than not think of me at all.

VI.

LIFE AND DEATH .....COLERIDGE-TAYLOR

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**PROGRAMME**

MONDAY EVENING, FEBRUARY 26, 1951

*Nan Merriman*

Mezzo-Soprano

**RALPH LINSLEY at the Piano**

GOD SAVE THE KING

I.

**THREE ARIAS from "Orfeo" .....** GLUCK

Che puro ciel (Act II)

Men tiranne (Act II)

Recitative and Aria, Che faro senza Euridice? (Act III)

II.

**LE TEMPS DES LILAS .....** CHAUSSON

Lilac time and the time of roses will return no more with the spring. . . Lilac time — with our love,—is forever dead. . . The song is dedicated to Henri Duparc.

**FANTOCHES, from the Cycle "Fetes Galantes" .....** DEBUSSY

Scaramouche and Pulcinella dance in the light of the moon while the excellent Bolognese doctor gathers herbs and his daughter seeks her Spanish lover. Meanwhile, the amorous nightingale sings at the top of his voice his song of mingled joy and sadness.

**LE JET D'EAU .....** DEBUSSY

Thine eyes are closed in tranquil sleep, beloved. From the court comes the ceaseless song of the fountain, its waters a glittering sheaf in the moonlight. Its sparkling showers, like tear drops swiftly flowing, fall through the still hours.

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### NAN MERRIMAN Program (Continued)

#### LA VIE ANTERIEURE .....DUPARC

I dream again. . . of those vast columns, resplendent in the sunlight, dimming at night into grottoes of basalt. . . of the night, the majestic music of the surging waves, mingling in solemn and mystical union with the colors of the declining sun. It is there,—it is there I have lived long in voluptuous calm and splendor, attended by those whose only care was to fathom the dark secret of my languor.

#### PHIDYLE .....DUPARC

Duparc wrote exclusively for voice and composed all of his songs before he was thirty-three years of age. This poem is by Leconte de Lisle. "The soft grass and the poplars' shade invite to dreams sheltered from noontide's sun. 'Mid the clover only the humming bees raise their song of ceaseless toil. But when the sun shall wheel down from his highway of splendor, in thy most radiant smile, in one supremest kiss, Phidyle shall sweet surrender be mine.

### III.

#### RECITATIVE AND GRAND ARIA, O MIO FERNANDO, "La Favorita" .....DONIZETTI

"La Favorita" was the fifty-seventh opera composed by the prolific and versatile Donizetti. Fernando, a young novice of the convent of St. James, falls in love with Leonora, favorite of King Alphonso XI of Castile. Ensuing obvious complications lead to Leonora's melodious address to the hero: "Can I believe it? Shall then Fernando be wed to Leonora? Yes, all proclaims it, yet can I not believe it. See the bride advance dejected, she whose prayers for mercy fail, whom great Heaven hath rejected."

### INTERMISSION

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## NAN MERRIMAN Program (Continued)

### IV.

**ROMANCE DE SOLITA**, from the Ballet "La Romeria de los Cornudos" .....PITTALUGA

Pittaluga, while comparatively little known outside of Spain, is considered by his countrymen to be one of the outstanding Iberian composers of the younger generation. This fragment from one of his ballet suites describes a crossroads, high in the mountains. A fountain is splashing at the foot of a lonely Cross, fed by the blood of the crucified Figure upon it.

**ASTURIANA (Siete canciones populares)** .....FALLA

Seeking comfort in my grief, I sought a tree in verdant leaf. How fair it was to look upon, as with my tears it shed its own.

**CANCION DEL FUEGO FATUO, "EL AMOR BRUJO"** .....FALLA

Love is a Jack-o-lantern, — capricious and passionate by turn. . . There is sadness for those who gaze into its flickering light.

**\*CANCION DE CUNA PARA DORMIR A UN NEGRITO** .....MONTSALVATGE

A tender cradle-song, half sung, half whispered, while the mother watches the great dark eyes of her baby reluctantly close.

**\*CANTO NEGRO** .....MONTSALVATGE

The distinctive rhythm of the Cuban rumba combines with the wit and elegance of this outstanding contemporary Spanish composer to create an effect of mounting intensity and excitement.

### V.

**\*THE DARK LADY**, from the unpublished Opera, "O'Higgins" .....HENRY COWELL

**\*SAM** .....PAUL NORDOFF

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Mah Good Lord don' been Here! .....arr. JOHNSON

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## Coming Events...

### G-MAJOR SERIES

Minneapolis Symphony Orchestra.....	Mon. Mar. 5
Dorati, Conductor—Druian, Soloist	
Artur Rubinstein, Pianist, date changed to.....	Wed. Mar. 21
Patrice Munsel, Coloratura-Soprano.....	("Date to be Announced")
Leonard Warren, Baritone.....	Thurs. Apr. 19

### VARIETY SERIES

James Melton, Tenor.....	Auditorium	Tues. Apr. 17
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